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CIVILISATION

Arthur Jones, rescued the English stage from artificiality, thus paving the way for Shaw, Galsworthy, and the other playwrights who were not afraid of ideas in the theatre. A little later was Alfred Sutro who, best remembered as a dramatist, best deserves remembrance for his translation of Maeterlinck's *Life of the Bee*, which he rewrote seven times before venturing upon publication. Israel Zangwill's genius would perhaps have received even wider recognition had he not been so intimately associated with the Children of the Ghetto; yet the new style of genre-fiction which he introduced had a considerable influence on English letters. Max Beerbohm, though best known as a caricaturist, is perhaps the finest living English prose-writer. . . . But the list may be extended to irksome length.

Two more figures at least of the first importance in this generation were of Jewish blood. Bret Harte, the first American imaginative writer to speak to England in its own idiom, was a grandson of Bernard Hart, a London Jew who had migrated to the New World; while Sir Henry Newbolt, chronicler and poet of the English navy, is descended from Dr. Samuel Solomon of Liverpool (as is also his brother Sir Francis Newbolt, Official Referee and, in his spare time, art historian).

In our own day, the list becomes more crowded, and only a few names out of many can be mentioned here. It is the considered opinion of many critics that the greatest loss inflicted by the War of 1914-18

on English
letters was the death in action of Isaac
Rosenberg, a
young East End Jew, whose slender volume of
surviving
verse suffices to place him in the very front
rank of con-
temporary poets. Another poet who made his
niche in
war-time was Siegfried Sassoon, who
subsequently
achieved fame—perhaps immortality—for his
pictures of
the atmosphere of the Shires. Other living
poets include